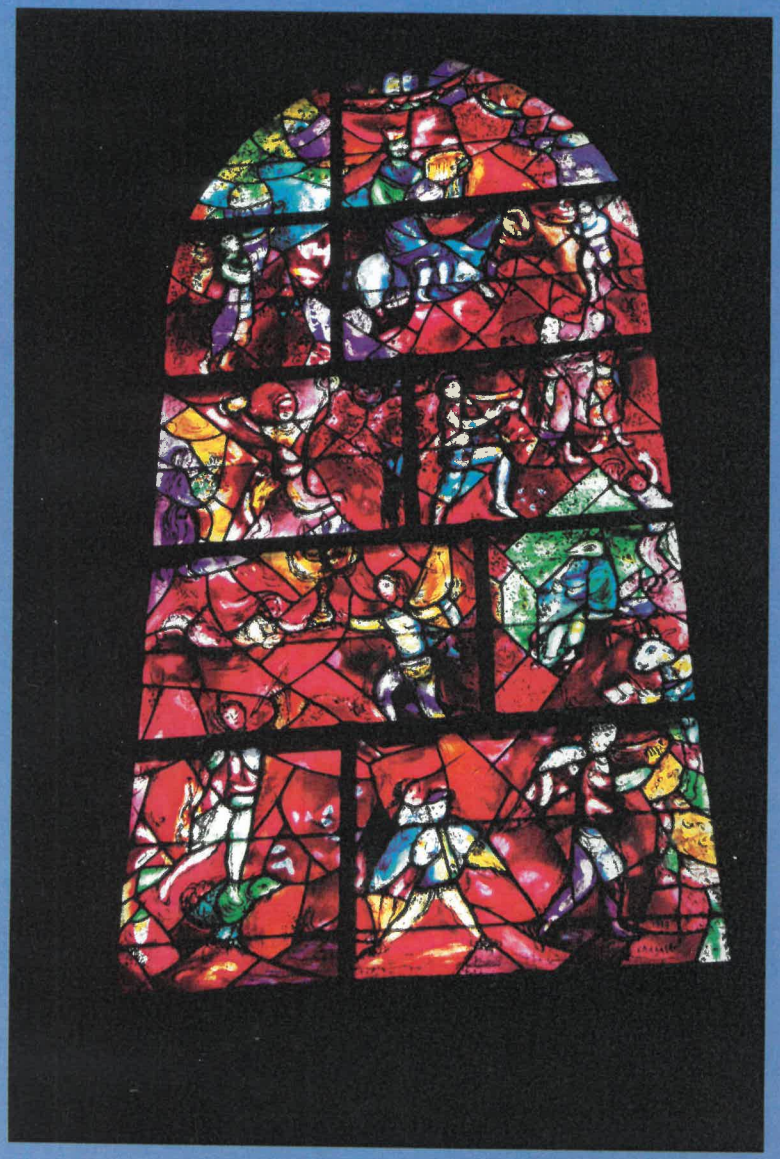

One of Chichester Cathedral's highlights: the magnificent stained glass window designed by Marc Chagall which represents Psalm 150

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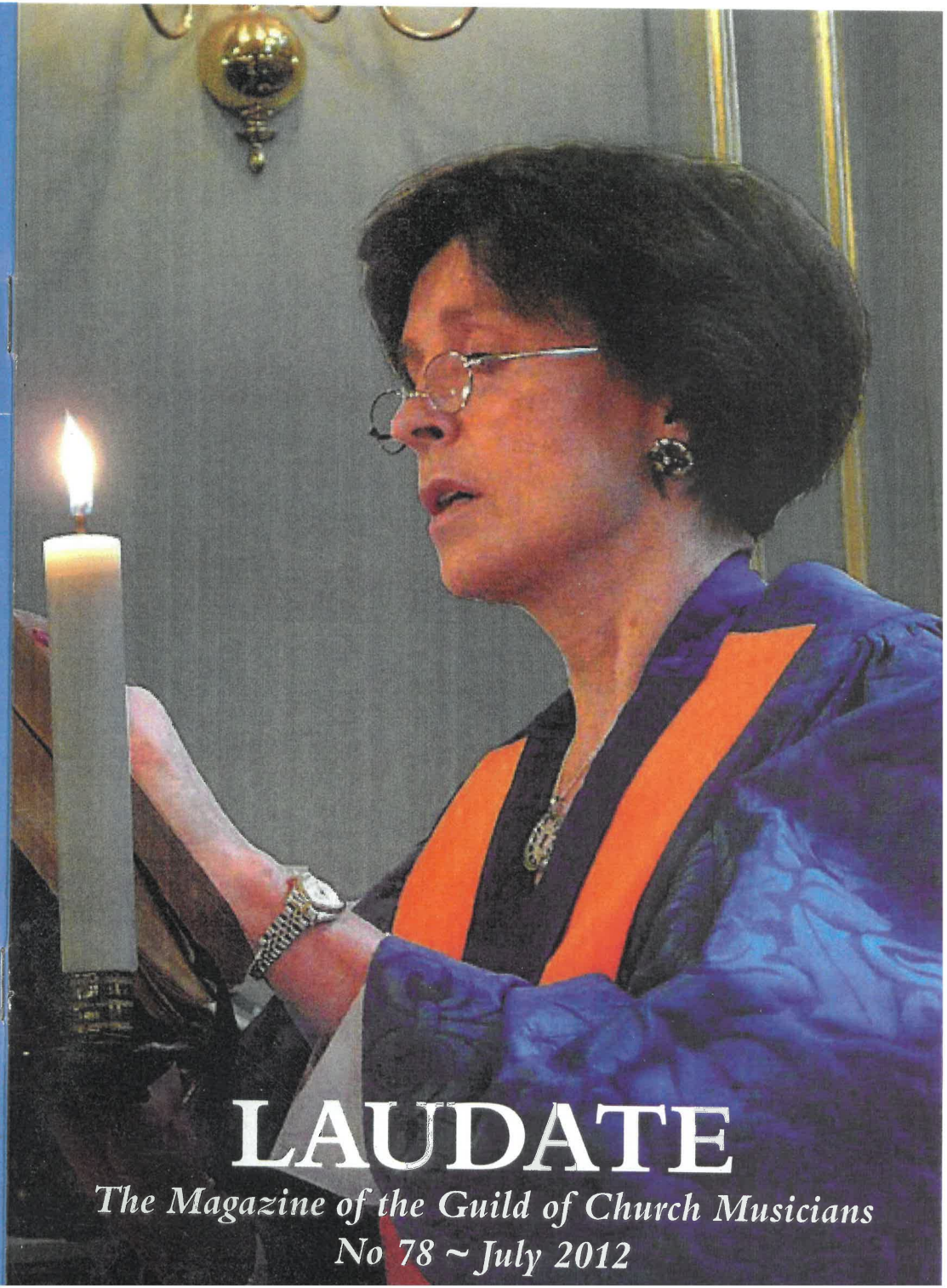

# LAUDATE

## *The Magazine of the Guild of Church Musicians*

*No 78 ~ July 2012*

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*Cover photo: Our President, Dame Mary Archer.*
*This photograph was first used on the cover of the 2009 Yearbook and shows Dame Mary in the beautiful Presidential Robe presented to her by the Council.*

**YOUR ARTICLES AND OPINIONS ARE EAGERLY SOUGHT!**
It would be good to receive more feedback from Guild members about what you want to see in *Laudate*.

*You are welcome to contact the Editor by any of the following means:*
*By post at 5 Lime Close, Chichester, West Sussex PO19 6SW*
*Tel: 01243 788315 or email: laudate@musicprint.org*

*It is worth mentioning that all opinions expressed in LAUDATE are the personal views of the individual writers and not necessarily the official view of the Guild of Church Musicians itself.*

***Do visit us on the internet at www.churchmusicians.org***

# *From the General Secretary*

## *Dame Mary Archer*

I know that all our members will be delighted to learn that our President, Dr Mary Archer has been made a Dame in the Queen's Birthday Honours List, announced on 16th June.

It is an honour very richly deserved.

Since 2002, Mary has been the Chairman of Addenbrookes NHS Trust Hospital. It is one of our leading hospitals in both research and in a large variety of complex operations; her own last year well illustrates this. She has been the President of the Guild since 1988 and has her heart and soul in the job. We consider ourselves very fortunate.

This honour is in recognition of her work at Addenbrookes, as well as for the Guild of Church Musicians.

Mary is a British Scientist specialising in Solar Power Conversion. She studied chemistry at the University of Oxford and then went to Imperial College, London to study Physical Chemistry, before becoming a Lecturer in the University of Cambridge. She is, of course, married to Jeffery Archer, one of our leading and most successful authors.

Each year, for some time now, Mary hosts a President's Recruitment evening in their wonderful London Penthouse, which has resulted in many new members (*please see page 2 overleaf for an invitation to this event*).

We sent her our warmest congratulations and look forward to many more years of her Presidency.

*John Ewington*

# *The President's Recruitment Evening*

On **Friday, 21 September** from 7.30 until 9 p.m. our President, Dame Mary Archer, will be hosting another of her Recruitment Evenings at their wonderful penthouse on the Albert Embankment.

The whole object of these evening, which have now been our privilege to enjoy for about eight years, is to recruit new member to the Guild.

Members of the Council and the Academic Board will be there and they will hopefully bring with them a guest who will become a member of the Guild.

The penthouse is the stunning London home of Mary and Jeffrey, with magnificent views over London. Wine and canapés are generously provided.

**The invitation is open to any member, provided they bring with them a prospective member**. I am sure that we all know at least one person who can be persuaded to join.

If our membership does not increase, we will eventually fade away and none of us would want that after 125 years. Do you realise that we are the oldest body connected with church music and liturgy in the world? The only other is the Royal College of Organists, and they are these days not so church music orientated.

**If you wish to attend, please e-mail or write to me**. Final numbers have to be with me a week before the event. Hope to see you there—don't miss this great opportunity!

For those of you who may normally have to take a choir practice on Friday evenings I hope that, given this long notice, you can get a deputy in to take it for you.

*John Ewington*
*General Secretary*



# *A Diamond Jubilee exchange of greetings between the Guild Council and Her Majesty*

Guild of CHURCH MUSICIANS

**Her Majesty Queen Elizabeth the Second.**

The President, Council and Members of the Guild of Church Musicians send to your Majesty their most Loyal Greetings and Good Wishes for the Diamond Jubilee Anniversary of your Reign.

The Guild is the oldest body concerned with maintaining Excellence in Church Music and Liturgy, having been Founded in 1888 and is aware of Your Majesty's great interest in these matters

John Ewington. OBE
General Secretary

16th. April, 2012.

Registered office: c/o Solicitors, St Katharine Cree, 86 Leadenhall Street, London EC3A 3DH
Reg No. 3[illegible] England Registered Charity 230951

BUCKINGHAM PALACE

John Ewington, Esq., OBE,
General Secretary,
Guild of Church Musicians.

I send my grateful thanks to the President, Council and Members of the Guild of Church Musicians for their kind message of loyal greetings, sent on the occasion of the Sixtieth Anniversary of my Accession to the Throne.

In return, please accept my good wishes for a most memorable and enjoyable Diamond Jubilee year.

ELIZABETH R.

20th April, 2012.

# *The Worshipful Company of Musicians and Professor John Morehen*

The Worshipful Company of Musicians is one of the oldest Livery Companies. Founded in at least 1350, it was given an official Royal Charter, in 1469, by King Edward IV to his minstrels. Its own Livery Hall was burnt down several hundred years ago and was never rebuilt. The Company therefore enjoys holding its dinners in one of the other Livery Halls which have survived the Great Fire of London and the last war blitz.

Some of our Council and several of our Hon. Fellows are Liverymen of the Company, including the General Secretary.

On Thursday, 8 November in the Drapers' Hall, our own Professor John Morehen will have the honour of be installed as the new Master.

John has been a valued member of our Academic Board and Council for many years and was also the Fellowship Programme Director.

Installation Dinners are rather splendid occasions and I am hoping that we may be able to put together a Guild Table to support John on that great occasion. You do not have to be a Liveryman (or lady, also called Liverymen) to attend, but you must come as the guest of one.

John's Guest Speaker on that evening will be Jeffrey Archer and Dame Mary, our President, will also attend. There is also always musical entertainment.

Those of you who may be interested, please let me know, so that I can try to organise a convivial evening. Applications for these event are always large in number, so please do not leave it too long. The cost is usually somewhere between £85 – £95 and includes wines.

We wish John and Marie a most successful and happy year.

*John Ewington*
*General Secretary*

## *Guild Hoods for sale*

*I have two Guild Academic hoods for sale on behalf of one of our members – one of the former* ***ACertCM*** *hoods in the original Oxford simple shape (the newer ones are now in the 'full' Cambridge shape) and also a* ***Fellowship*** *hood. Both are in excellent condition and are priced at £25 each.*

*If you are interested in either, kindly make contact with the Editor, Dr Michael Walsh (contact details are on the inside covers of this magazine.)*

# CONSTRUCTIVE GRIPE No. 3

**The third in a series of Constructive Gripes designed to spur choirmasters to achieve better results from their choirs – by the simplest and most practical means**

**Dr John Bertalot, Hon FGCM**

*Cathedral Organist Emeritus,*
*Blackburn Cathedral*

*Director of Music Emeritus,*
*Trinity Episcopal Church,*
*Princeton, NJ, USA*

*John Bertalot at his organ in Princeton, NJ*

## Ask, Don't Tell

A few years ago I attended a rehearsal of cathedral choristers led by their distinguished director of music. They sang well and so musically – I was impressed.

However, after a few minutes, I realized that their talented director was telling them, every time he stopped them, what needed to be corrected. I thought, 'These are intelligent choristers – they sing in this cathedral daily – so, surely they should know if they've sung a wrong note, or not observed an expression mark, or made an untidy entrance? Why is he telling them what they should surely know?'

You may think that you don't have a choir like that – of hand-picked choristers who sing the finest music daily. Well, now that I am retired, neither do I. But I do have a church choir whose members try hard throughout their one-hour pre-service rehearsal, and they know jolly well if they've sung a wrong note, or sung loudly when they should have sung softly, or not started together.



And why? Because I ask them what their fault was – and they tell me: 'We shouldn't have breathed in that place,' or 'we didn't hold that note for its full length.'

In other words, by asking them the right questions, I give them the responsibility for singing that particular passage correctly, for as they have told me what they should have done, they will remember to sing it correctly in the service. It is they who have to sing it in the service, not I. If I had told them what the fault was, they would have been less motivated to remember to 'do it right' in the service.

I'm able to lead rehearsals like that because I've taught them, slowly but surely, what 'correct' singing is all about. The greatest insult I ever give them is, 'You sound just like a C of E church choir! – what did you do wrong?'

Sounding like a C of E church choir means for them, and for me:

1. that they took a breath in the middle of a line of a hymn – 'When other helpers – breath – fail, and comfort flee'
2. that they didn't start together – very few choirs do!
3. that they didn't hold the final note for its full length – very few choirs do!
4. that consonants were missing, especially Ts and Ds – everyday speech is getting increasingly slovenly, and this is reflected in a choir's singing.
5. that they didn't express the meaning of the words they had just sung – they sang the word 'rejoice' looking sickeningly sincere!
6. that they didn't do what the expression mark told them to do…and so on.

In other words, it's my job to make them sit up straight, mentally, and to 'give' of their best at all times, for they are singing music set to words of a timeless spirituality, and it will be their job to enable the congregation (who haven't been rehearsed) to enter immediately and fully into the musically spiritual worship we shall be offering.

There are a limited number of things which a choir has to do to sing 'correctly'. One can number them on the fingers of two thumbless hands:

1 RIGHT NOTES. They have to become wholly right at one's first practice, otherwise they will always tend to be insecure.

2 IN TUNE. I find that my choir always sings in tune, because of the lively warm-ups I give them at the start of every practice.

3 PHRASING. That generally means (i) singing twice as many notes in one breath. And (ii) making a gradual crescendo towards the most important syllable in every phrase of words. My soul doth MAG-nify the Lord. Be still and know that I am God. God so LOVED the world. There is a green hill FAR away...

4 TONE. This can come from encouraging good breathing, singing with a loose jaw (i.e. opening one's mouth) and listening to each other.

5 EXPRESSION. Most choirs sing ***mf*** unless their attention is drawn to look at the expression mark and do something about it themselves.

6 SINGING TOGETHER. (Starts and finishes.) I'm amazed that more than several (not 'some') cathedral choirs don't really start singing absolutely together – for their choirmasters don't listen to their singers intently enough.

The reason why those choirs don't start absolutely together is because their choirmasters conduct just before they expect their choirs to come in. In other words, their conductors don't really believe that their singers will start on the beat – so they don't. Such conducting drives me up the wall!

And also, dare I say it, so many choirmasters don't realize that their singers are not starting together – they've got so used to a woozy start that they think that that's how it should be. It should NOT!

Also, starts should begin with a sense of forward movement – so many choirs start 'from cold' and only begin to feel a sense of movement after the first few notes.

I've recently had the good fortune to be given a set of recordings (made by amateurs) of the choir of King's College Cambridge during Boris Ord's final years there. The singing is so perfect I can hardly bear to listen to it. Forward movement, every singer singing absolutely together, bright-eyed tone, fully committed to what they are singing and fully understanding what the words mean. I'd forgotten how perfect the singing was under Boris Ord – he was a genius.

It's all to do with one's singers feeling that the musical introduction (when they don't sing) is actually part of their performance. And therefore they need to feel that that music is gradually leading towards their first note – and they must breathe exactly one beat before they sing. And when an anthem is unaccompanied, singers need to feel a sense of 'movement' before they start to sing. Many choirs sing their first notes 'cold', as I've said before (but say again to emphasize my point) and they only begin to feel a sense of musical movement a few notes later. That's too late!

7 ENUNCIATION. The standard of spoken English these days is sadly deteriorating. (I've said that before: do you remember?) The letter 'T' is almost redundant. (Choosdee comes before Wenzdee.) Consonants don't just 'happen' – singers have to make a conscious effort to sing them. BrrrighT the vision thaT De-lighT-eD...

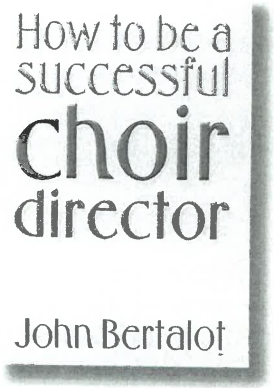
8 SING THE MESSAGE AS WELL AS THE NOTES. Most choirs have no idea what the words mean that they are singing, because they aren't aware of them. They're thinking only of the notes. I've found it helpful to ask my choir to read the words out loud of a new anthem – or even of a well-known hymn, and to make the words mean what they say. Jesus Christ is ris'n to-DAY. HALLEL-U-JAH!!! The word 'Hallelujah' is written at the every line of that hymn – and therefore it tends to get sung increasingly lazily. So, in order to conquer that, one's choir needs to sing each 'Hallelujah' increasingly brightly!

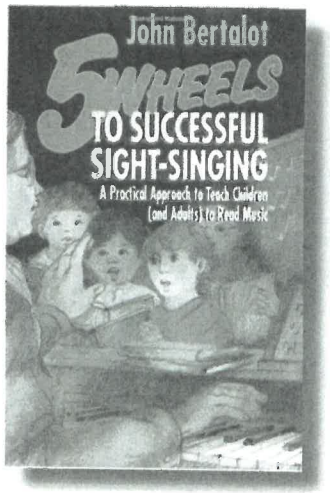
And all this will eventually become almost second nature for your choir if they have a sense of self-discipline. And this, for my choir, as I have mentioned many times, comes, so simply, from them standing up and sitting down together – led by one singer from each side of the choir – NOT led by the choirmaster. If the choirmaster tells them to stand together, that is imposed discipline. When the choir stands together, led by two of its own members, that is self-discipline.

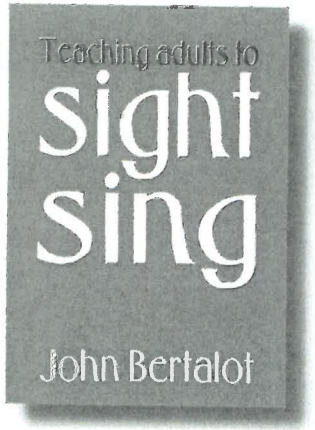
I did this when I was honoured to conduct my Cambridge College Chapel choir for Choral Evensong recently (to celebrate a significant birthday). I appointed a leader from each side to indicate when the choir should stand or sit. Their director of music told me afterwards that they would do this regularly, for he saw that the choir suddenly had to take responsibility themselves for what they were doing. They weren't there to 'be obedient' but to take individual and corporate responsibility for everything they did – and so their standard of concentration and commitment immediately rose several notches.

The same can be true for your choir.

*John Bertalot's best-selling books on choirtraining can be found on Amazon.*






# *Letters to the Editor*

## Two Comments on Dr Bertalot's Gripe No.2

*from Dr James Bowman* CBE

John Bertalot struck several chords with me, most notably over time wasting in choir practice.

Both choirmasters and singers are to blame. Singers talk amongst themselves – I've been guilty of that on countless occasions, but I'll toe the line immediately if the person in charge actually looks at me while giving instructions.

The thing that drives us all mad is someone who wants to show us all how much they know about the piece, before we have even sung a note of it. We are far more interested in getting the notes right in the limited time available. We can hear all about it later, preferably over coffee.

*James Bowman*

*From Mike Porter, Director of Music for Rushen Parish Churches, Musical Director of Meadowside Choral Society and former Director of Music at St. German's Cathedral, Peel, Isle of Man.*

Further to Dr John Bertalot article "Constructive gripe No. 2", I respectively suggest that his ideas may not be the only way to train a choir, although I do have the highest regard for his achievements. I am sure Dr Bertalot would be similarly appalled if he attended one of my rehearsals!

Personally, I feel amateur choirs should enjoy the experience of singing collectively. I am Musical Director of a choral society and a church choir, and find that with both choirs an important element of any rehearsal is that it can be both a social occasion as well as a musical experience. I also welcome suggestions from members, although they accept my word is final. I find there is room for a jocular approach in addition to the serious work – joking and banter occur frequently in rehearsals, I find it makes the whole experience more rewarding.

My Church Choir is considered one of the best in the Diocese, and is much appreciated in the Parish. I took over the Choral Society seven years ago, on

the retirement of my predecessor, and at the time was thought likely the choir would cease to exist in the near future due to falling numbers and dissatisfaction with both repertoire and standards – silence during rehearsals was mandatory! It is a community choir and the only entrance requirement is a desire to come and enjoy the whole experience. The numbers have more than doubled in recent years and now the membership is over seventy with an age range of 20 to 80+, the repertoire has been modernised considerably and happiness and enjoyment are predominant in all rehearsals. In the local Music Festival, the choir originally entered a class in which they were usually the only participants. They now enter the "Open Choral Class" which competes with other choirs on the Island. Last year, they were placed first out of six entries, and this weekend they emulated this achievement. The Adjudicator's comments were all very praiseworthy and she referred to the high standard of discipline clearly evident in the choir. Her comments included "If your conductor asked you to jump off a cliff I think you would do it." "If your conductor stopped I believe you would stop on the exact beat which is remarkable for such a big choir!"

Both choirs are very responsive musically and both watch and react accordingly – this was also noted by the Adjudicator in this weekends' success.

Recently, I borrowed an accompanist from one of the rival choirs for a rehearsal – my accompanist was unavailable at the time – afterwards he said how much he had enjoyed the relaxed approach. "Nobody is allowed to say a word in our rehearsals." he said. "I loved your approach."

So, I respectively suggest there is more than one way to train a choir without sacrificing standards, and rehearsals do not have to be conducted in an anaemic sterile environment. It is my opinion that an exciting enjoyable experience, obviously with a measure of control, can be more fruitful and the choir will exercise an even greater commitment as a result.

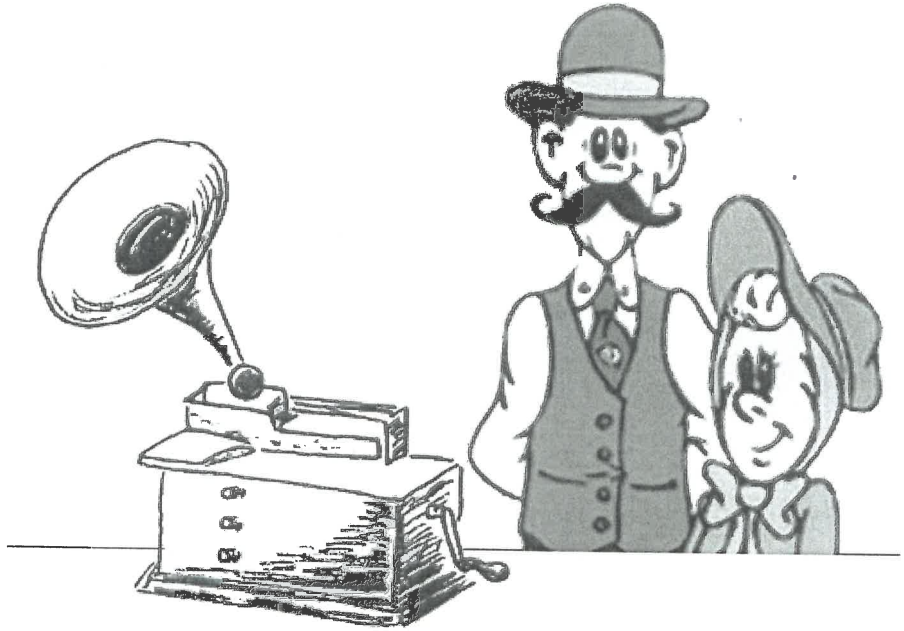
In conclusion, I must totally agree with Dr Bertalot in the preparation for a rehearsal. I know exactly what I am going to do and what I intend to achieve. Unfortunately, until recently, I had a choir secretary who seemed to think the best time to talk to me was during the 15 minutes prior to the start. Even the singers have realised that this is not a time when I am receptive and the chance that I will recall any information given to me is remote. Fortunately my wife sings in the choir and they have learnt (apart from the last secretary!) that the best form of communication, at this time, is through her. God bless the support we have from our wives and partners!

*Mike Porter*



# *Using a computer to listen to music*

*Robert Leach*



*The man at the car boot sale assured me it was iTunes-compatible.*

Following on from the most interesting talk on recorded church music at the Chichester conference, I thought it might be helpful to provide some guidance on modern methods of listening to music — and what to do with all those records and CDs. *(Continues on page 18)*

*OVERLEAF: Laudate Music Supplement*

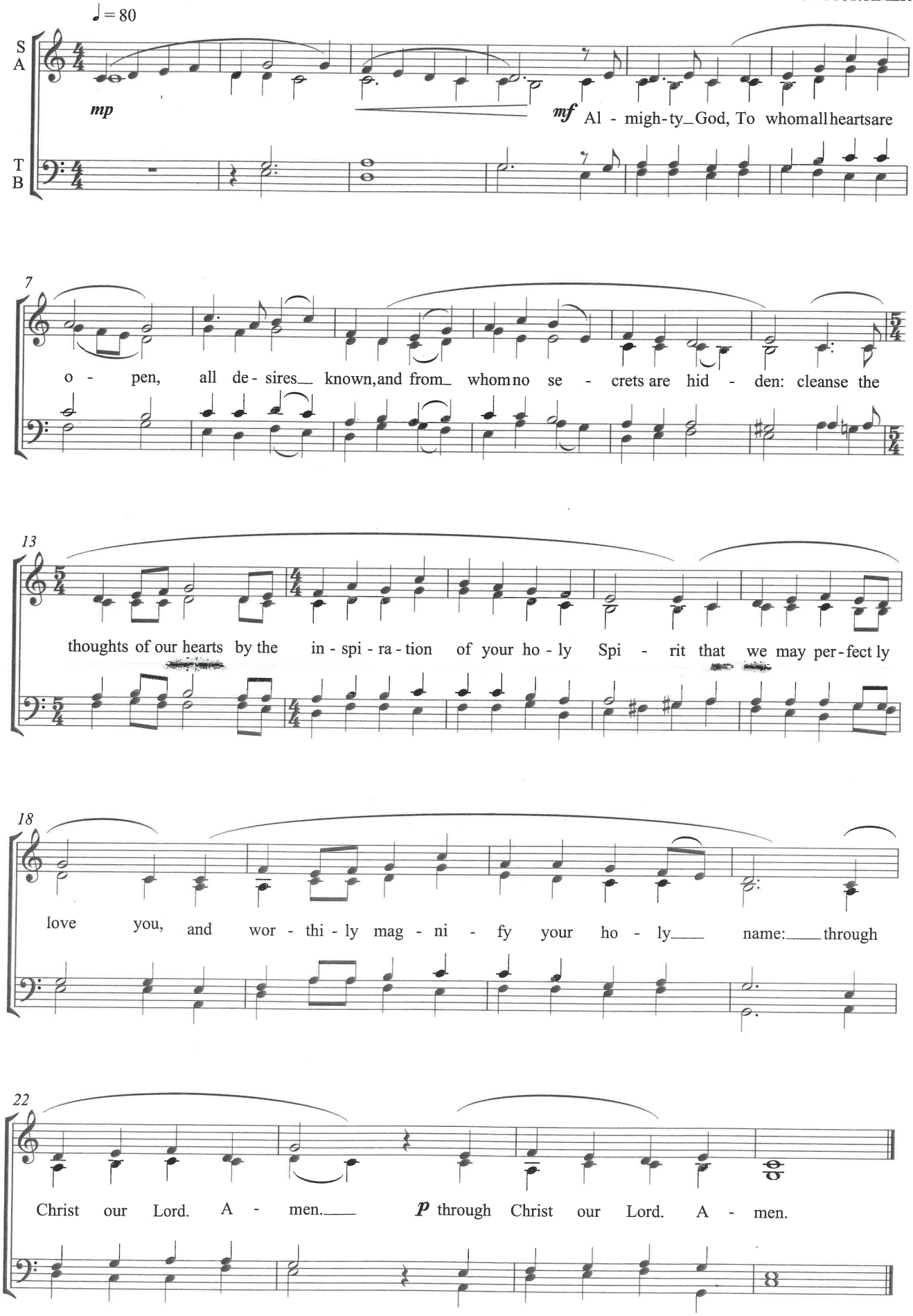
**A Prayer of Preparation**

This was written in 2010 by Guild member Hugh Mortimer ALCM ACertCM for use at his church, Christ the King, Salfords, in Surrey. Hugh would be very pleased if Guild Members would like to use it in their own churches.

# A Prayer of Preparation

From Common Worship © Archbishops' Council

HUGH MORTIMER




© Hugh Mortimer 2010

This edition may be freely copied by Guild Members for use in their own churches.

## Using a computer

A compact disc works by analysing music into billions of digits which can then be converted back into music on a CD player. A computer uses exactly the same technology, which is why a CD can usually be played on a computer.

So a computer or laptop can double up as a juke box, but with a very large capacity. As a rough guide, 100 gigabytes (100 GB) is enough to store about 16,000 recordings or 928 hours of music. This is more than 38 days of continuous music.

Most computers now come with a hard disc of 250 GB. Of this, about 50 GB needs to be reserved for other things, so you still have 200 GB available. That is enough for 32,000 recordings of 1,850 hours of music. This is equivalent to 62 feet (20 metres) of shelf space of CDs, or 48 feet (15 metres) of LP albums. And if this is not enough, it costs about £300 to replace the hard disc with one of 500 GB. That will give you enough space for 72,000 recordings lasting 2,080 hours or 87 days.

In addition to freeing up all that shelf space, it also means that you will never again mislay a record or CD. Every recording you possess is instantly available.

There are many different computer programs available for storing and playing music. The most widely-used is iTunes produced by Apple Computer. Many computers have iTunes already loaded. If not, the program can be downloaded free from the Internet quite easily. It should be noted that iTunes can also be used to download films and TV programmes, and has many other facilities than just storing music.

## Playing recordings

Computers have a loudspeaker socket. This is usually a green mini-jack socket. The quality of sound depends on the quality of loudspeakers and amplifier used. It is now possible to buy portable speakers that fit into your pocket and produce tolerable sound.

Alternatively you can buy a better quality system, that still fits into a shoe box. Or you can buy a "3.5mm stereo jack to 2 phono plug lead" to connect to your hi-fi system. As the computer stores data to the same specification as a CD, the sound quality is the same.

The library is displayed on a screen laid out like a spreadsheet, though there are other display formats. You choose which headings you want from a long list.



This will always include title, artist and composer, and will usually also include time (duration), genre (eg Organ or Classical) and year of recording.

It is a good idea to establish some conventions, otherwise you will have the same piece of music listed under different names such as "Moonlight Sonata", "Piano Sonata 14", "Slow movement from Moonlight Sonata" and so on. Similarly, I use a simple system for artists such as "RPO, Boult". There is a comments field for each recording where you can write down as much additional information as you like.

Playing a recording (always called a "song") involves selecting it from the list and double clicking it from the mouse or computer keyboard. The list can be shown in order of title, artist, composer or any other criterion.

You can make any number of playlists, which effectively are albums of your choosing. These can be played sequentially or at random. There is also a facility for "smart playlists" which are automatically compiled according to criteria. So you can set up a smart playlist to play all classical music recorded from 1970, for example.

## Copying CDs

A computer can copy to and from CDs quite easily. For some obscure reason, the term for copying a CD to a computer is called "ripping", and from a computer to a CD is "burning".

You can "rip" a CD simply by putting it into a computer disc drive. If the computer is connected to the Internet, iTunes will automatically connect to a database called Gracenotes. This identifies the titles of the tracks from its vast library. Some locally produced or obscure CDs may not be listed, in which case the list is simply "Track 1", "Track 2" etc. You can fill in the details yourself.

A CD is copied at a speed of 10 or 20 times the playing speed. So an hour's worth of music can be ripped on to iTunes in a few minutes.

## iTunes store

Another source of music for your iTunes library is the iTunes store. Down the left-hand side of the computer screen are the words "iTune store". If you click on this while connected to the Internet, it takes you to an on-line shop where you can buy recordings.

Predictably, the whole site is geared towards pop music. However I did find "The Treasury of English Church Music". This is an album of 91 English anthems which can be downloaded for £10.99. This is about 12p per anthem, which is much cheaper than a normal CD. The anthems and choirs are listed, and you can listen to an extract from as many as you like before you buy. Purchase is with a credit card using passwords, as for any other on-line shop.

**But what about all my records and cassettes?**

Many members will already have a large library of records and cassettes. These can be copied into iTunes making them readily available, but the process is not so simple.

For records, a special record deck is required. This can be bought in Maplin (or similar stores) for about £60. This is a record player like any other but instead of connecting to an amplifier and loudspeakers it has a lead with a USB connector on it. This is a small thin rectangular plug that fits into a matching "port". Most computers have at least two USB ports. All decks can cope with 33 and 45 rpm records. Some can also play 78s.

The deck is sold with a CD containing EZ Vinyl Conversion Software. This is loaded by putting the disc into the computer and following the instructions.

I found that I also needed to adjust some computer settings. This is done by clicking "Start" in the bottom left-hand corner, and selecting "control panels" from the menu that pops up. In the control panel, you find (in order) "sound", "system volume", "recording", "microphone" and "levels". (For these purposes, the record deck is a microphone). The exact names depends on which version of Windows you are using.

The recording level is pre-set at 100% which I have found is far too loud and leads to distorted recordings. The level needs to be reduced to somewhere between 15% and 40%. The EZ software has a recording meter. The record when played should bounce around the green zone with louder notes going into an orange section and only an occasional crash going into the red zone.

You also have to ensure that the control panel is set to receive stereo recording at the correct specification. If all this sounds too daunting, you can always ask a computer expert (such as any 11-year old) to set it up for you! Once set up, the software really is simple to use.



The process is slow. The record must be played in real-time, so a three-minute recording takes three minutes to copy, plus the time for editing. You must also enter the title, artist, composer and other details yourself for each recording.

I have started this process for my 2,000 LPs and have already copied more than 1600 tracks. It has been a labour of love as I discovered delights not heard for 30 years or more. These include Sir Malcolm Sargent's "Messiah" and George Guest's "Crucifixion" among many others. I have also found The Highway Code sung to an Anglican chant, and O Come All Ye Faithful played on a cash register. I dedicate this last track to all the preachers who have bored me with yawn-worthy sermons on how commercial Christmas is becoming!

For cassettes, a similar device can be purchased for a similar price and using the same software. It should be remembered that the quality of a cassette is not as good as for a CD or record.

For the more adventurous, EZ comes with another program called Audacity. This allows you to clean up old recordings. It produces a wave pattern that represents music. Clicks appear as sharp peaks that can be rubbed out. Hiss can be reduced, and the poorly recorded low frequencies of early recordings can be increased. This is only for enthusiasts.

**What if I lose or damage my computer?**

As with all computer files, the record collection should be backed up. iTunes has facilities to do this, but I find the simplest method is to copy the entire collection to a Playlist, and then burn it to DVDs.

One DVD can hold as many as 700 recordings, so a large record collection can be stored on 20 or so DVDs. These can be reloaded into a computer to re-create your collection.

**What about copyright?**

iTunes makes it possible to copy from other media to a computer. It is also possible to produce CDs of whatever recordings you like. These can then be loaded on to other computers, and then copied on to more CDs, and so on. But just like photocopying music, what is possible is not always legal.

Copyright currently exists in recordings up to 50 years old. This means that you can do what you like with any recording made before 1962. You may legally copy everything that Glenn Miller recorded and give away or sell copies. The

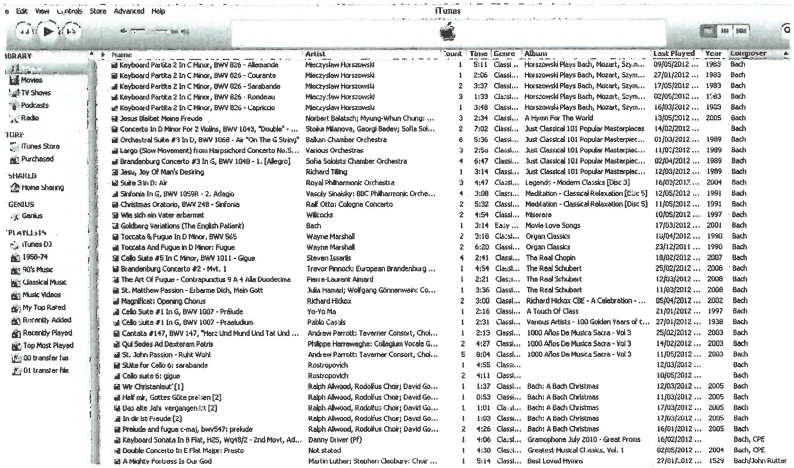
government has announced plans to increase this to 70 years in 2014, when recordings made between 1944 and 1961 will come back into copyright.

Under copyright law, you need permission to copy a recording made from 1962. In effect, the record companies have said they regard copying legally acquired recordings to a computer file to be fair use. The government has said that it will amend copyright law to comply with "reasonable expectation" in the matter.

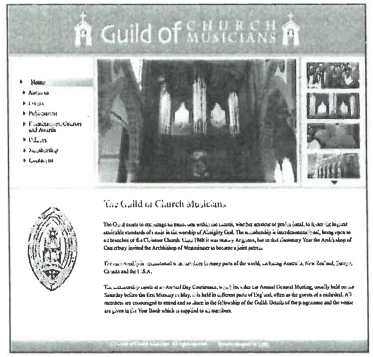
**And so...**

All this may sound complicated, but once you have set it up, you will wonder why anyone still bothers with records, cassettes and CDs.

*Robert Leach*



Do encourage your friends to visit our website at ***http://www.churchmusicians.org/***






# *New Honorary Member and Honorary Fellows*

The Council of the Guild have elected the following for 2012:

**Honorary Member (Hon GCM)**

Dr Terry Worroll – St. James's Church, Spanish Place, London.

**Honorary Fellows (Hon FGCM)**

Adrian Adams – St. John's Church, Upper Norwood.

Geoffrey Pearce – formerly of St. Andrew's Cathedral, Aberdeen and Selby Abbey.

Rt. Rev. Stephen Platten – Bishop of Wakefield and Chairman of the Liturgical Commission.

Dr Richard Shephard – Composer and Chamberlain, York Minister.

Matthew Owens –Director of Music, Wells Cathedral.

They will be presented to the Archbishop of Westminster in November at St. George's RC Cathedral, Southwark.

We congratulate Dr. Richard Shephard on being awarded an MBE in the Birthday Honours List for services to Music and Education.

# *AGM & One Day Conference in Chichester : 4/5th May 2012*

The beautiful and ancient city of Chichester proved to be an ideal venue for the Guild's AGM & One Day Conference on the 4th and 5th May 2012. The cathedral has superb facilities in the Vicars' Hall, where history and antique architecture were matched by magnificent modern standards of catering. Excellent food was promptly served – goats cheese on roast vegetables, lamb with Mediterranean vegetables and a delightful sweet.

The Warden, The Reverend Canon Jeremy Haselock, spoke most engagingly, with a wonderful story about the shop where dioceses could buy a bishop of their choice. (If only ...!) His entertaining and balanced speech had due regard for all that church musicians do and was very well received.

The Dean of Chichester, The Very Reverend Nicholas Frayling, responded fully, with his own, quite unique, sense of humour. As always, it was a convivial occasion of food and fellowship, with everyone wishing these events were bi-annual.

Saturday commenced with a visual/audio Powerpoint presentation on 100 Years of Recorded Church and Choral Music. This extremely well-prepared and thoroughly researched lecture was engaging, enlightening and, at all times, entertaining. Mr Brownlee's work is of high scholastic attainment, particularly in respect of the very early years. The whole comprises one of the most important documents on the development of the English Choral tradition. It is available on DVD and at £10 is extremely good value.

*Sarah Baldock*

The AGM passed smoothly, save that the Hon. Gen. Sec. gave notice of his intention to resign next year at the AGM. The Officers were all re-appointed en bloc. It is disappointing that there were not more candidates than vacancies, for it is always a more healthy situation to have to elect candidates because there is an excess of nominations.

After an excellent lunch in Vicars' Hall, there was a demonstration of the cathedral organ by Sarah Baldock. A Mendelssohn movement from Sonata No. 2 (the request of John Ewington) disclosed mild, but clean diapason tone with crisp phrasing and really rounded cadences. An economical arrangement of a Stanley Organ Concerto showed much of the organ's classical tones; Bach's *Piece D'Orgue* (Fantasia in G) was grand and thrilling. A Duruflé fugue, exquisitely played, concluded this brief recital on what is undoubtedly a most restrained and gentle organ.

After conducted tours of the cathedral by knowledgeable guides, the organ scholar demonstrated the other organs in the cathedral, including the significant Walker chamber organ.

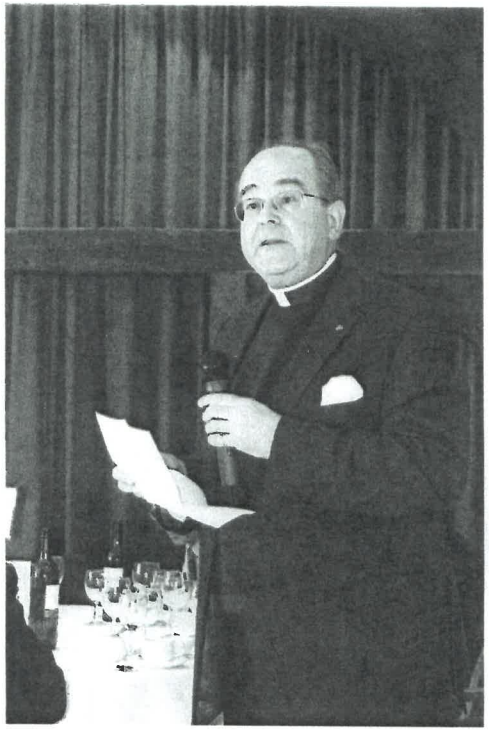
Evening Prayer was sung by the cathedral choir, in a packed Chancel – only one spare seat! Psalms for the day (how nice!) were sung impeccably and the canticles to Weelkes' Sixth Service – a nice touch as all the editorial work (completion of missing parts, etc.) was done by The Guild's own Michael Walsh, Editor of this journal.

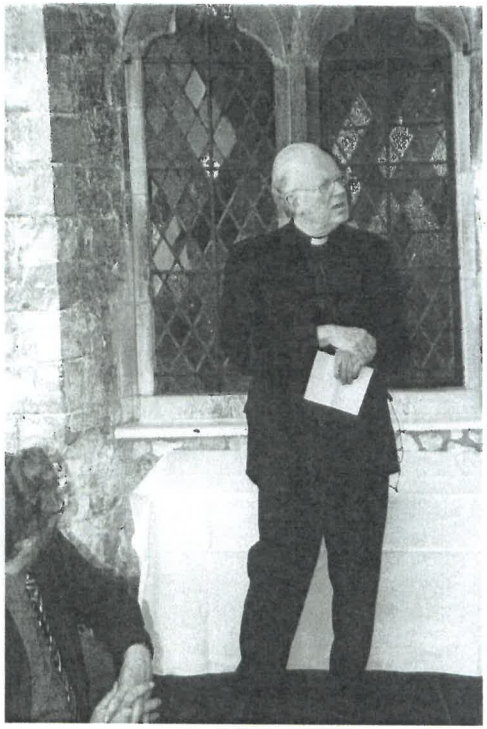
After a Weelkes anthem and hymn, there was the sung Dismissal in the South Choir aisle – as unexpected as it was spectacular.

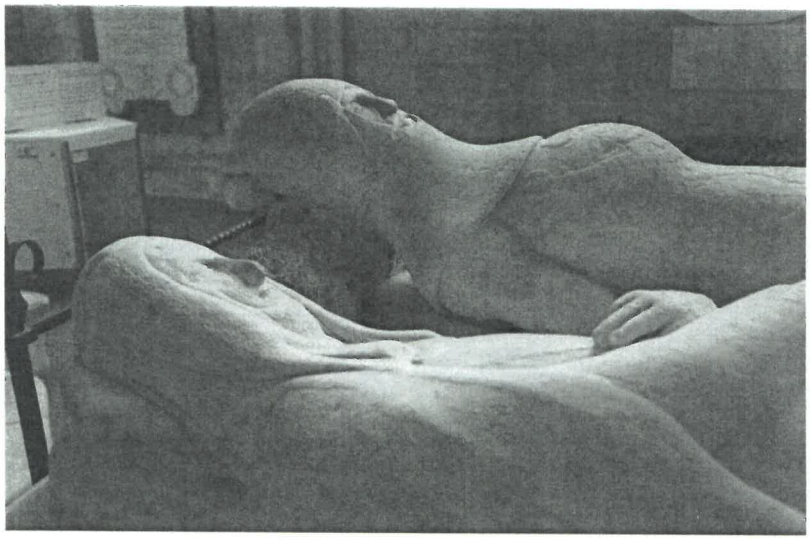
Thus ended another highly successful AGM and Conference, all credit being due to John Ewington for his excellent organisation and planning.

*Barry Williams*

*Thomas Weelkes' memorial window in the north nave aisle*



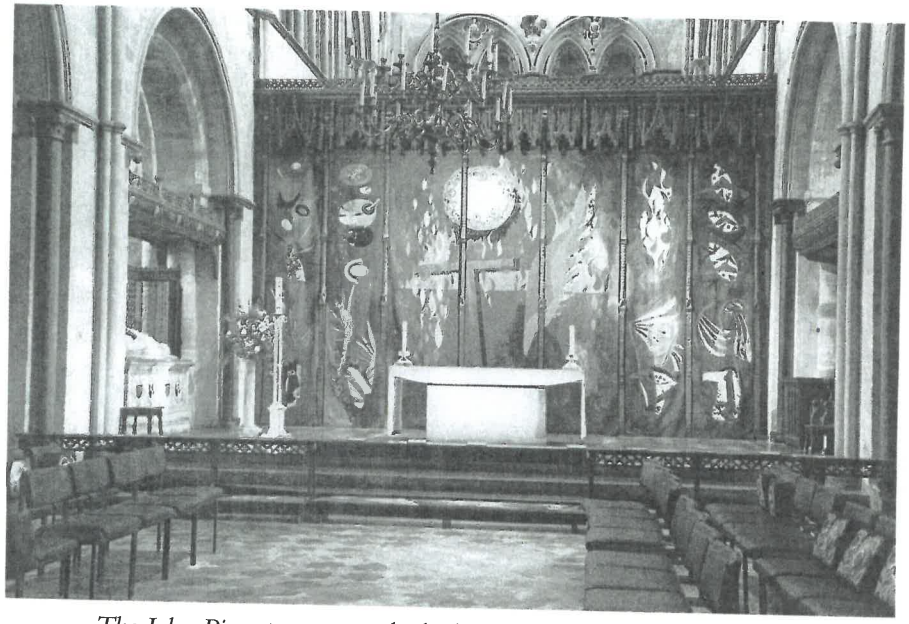




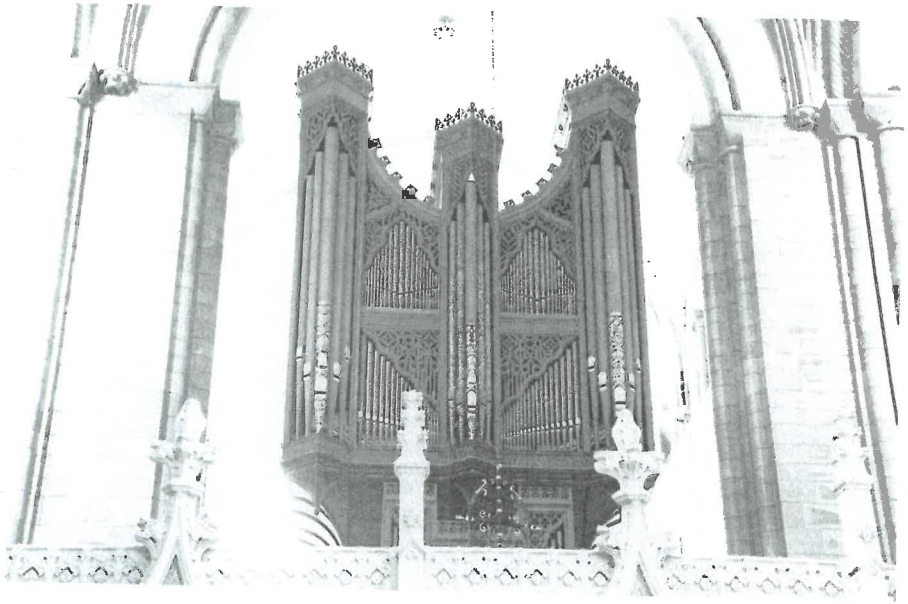
*Above: The Warden and the Dean of Chichester*

*Left: The Arundel Tomb, made famous by Philip Larkin's poem*

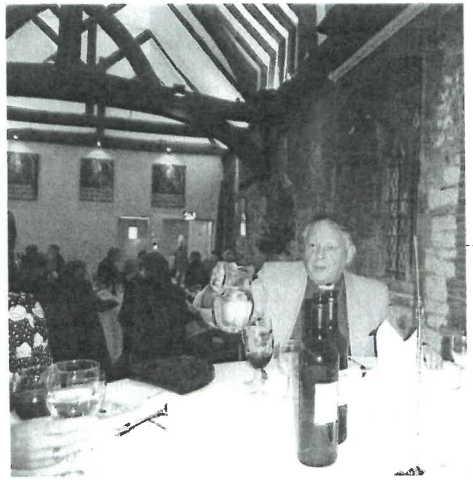




*The John Piper tapestry at the high altar which caused such controversy when it was first installed in 1966. If only Laudate was printed in full colour …*



*The magnificent Hill case of the cathedral organ as seen from the South Transept*

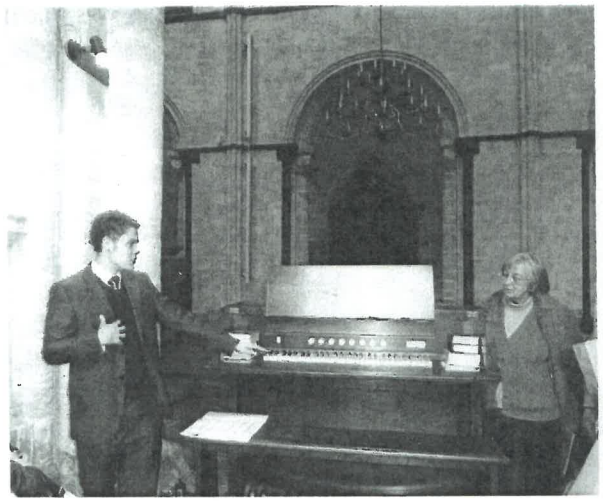


*Take a little water with your wine, dear Bishop!*

*Above: the 1980 Walker Chamber organ*

*Below left: The 1986 Nave organ being demonstrated by Alex Goodwin, Organ Scholar*

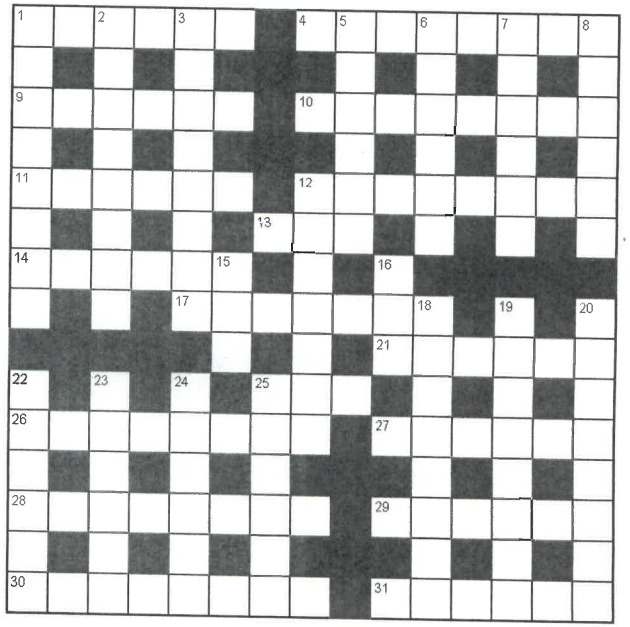
*Right: The c1780 Hurdis chamber organ*



*Many thanks to John Ewington and Robert Andrews for sharing their photographs of the AGM with us.*



# Robert Leach's Laudate Crosswords



ACROSS

1 French composer (1832-1918) (6)
4 Spanish dance in 2/4 time (8)
9 Indication of a very low organ stop (6)
10 Church musician (8)
11 Accent that lends prominence by greater length (6)
12 Part of Cantiones Sacrae by Byrd. Also tune for Christian, Seek Not Yet Repose (8)
13 Mark linking two notes (3)
14 English composer (1748-1829) (6)
17 Tune for From The Eastern Mountains (7)
21 Scientific term for the start of a musical note (6)
25 Italian composer c1460-c1503) (3)
26 Refrains or simple hymns (8)
27 American songwriter (1888-1989) (6)
28 Opera by Mozart (8)
29 Belgian composer (1834-1901) (6)
30 Musical term: graciously (8)
31 Hungarian composer (1882-1953) (6)

DOWN

1 Nickname for Haydn's symphony 73 (2,6)
2 Singers on the north side of the chancel (8)
3 Tune for Stand Up And Bless The Lord (8)
5 Tune for Hosanna We Sing (6)
6 Opera by Lully (6)
7 Oratorio by Mendelssohn (6)
8 Choral work performed in church (6)
12 Largest group of instruments in orchestra (7)
15 Small plastic disc that can hold large amounts of music or other data (3)
16 Indication to use a piano's soft pedal (3)
18 Tune for For All Thy Saints O Lord (2,6)
19 Austrian conductor (1894-1981) (4,4)
20 Opera by Philip Glass (8)
22 Performing drama, or standing in for someone (6)
23 Tune for Crown Him With Many Crowns (6)
24 Tune for Hail Thou Once-Despised Jesus (3,3)
25 Ballet by Roussel. Character in opera by Purcell (6)

**SOLUTION to the April Crossword**

ACROSS

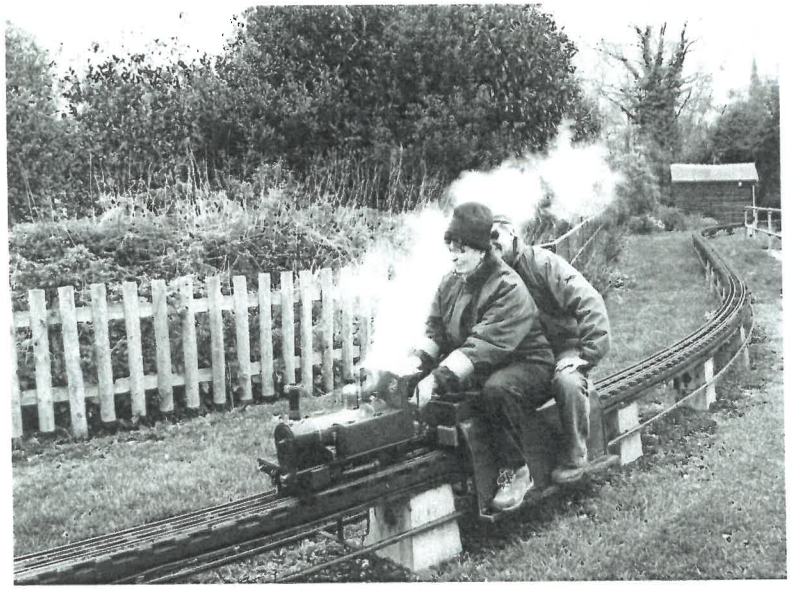
1 horn sonata. 6 viol. 9 organ stool. 10 opus. 12 falsobordone. 15 lead a band. 17 Moise. 18 recit. 19 Pergolesi. 20 three octaves. 24 GOLD. 25 Fra Diavolo. 26 duet. 27 lowest part.

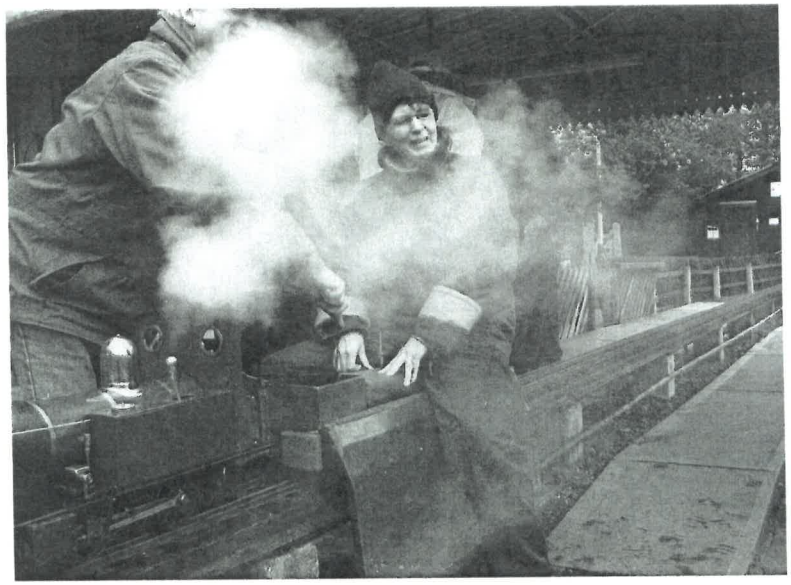
DOWN

1 Hook. 2 Rogg. 3 sang an anthem. 4 notes. 5 troubador. 7 improvised. 8 listened in. 11 trombone part. 13 Glory to God. 14 barcarolle. 16 arpicordo. 21 Andre. 22 coda. 23 soft.

## *And finally …*

The Registrar driving **her own** steam engine, a 5" gauge Polly, an 0-4-0, on the club track at Bromsgrove. She is currently installing a ground level track ***at home*** …







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